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inches in diameter, was hacked out. The piece of wood was brought back to the settlement and the whole morning was spent in hacking it down to the proper size. First a cutlass was used, then a wooden-handled knife. A series of hacks or cuts about one-half inch apart was made along the surfaces to be reduced. Then the wood was reduced by a shaving motion of the blade. The afternoon was spent in smoothing down the wood to an oval shape. For this purpose the edge of the knife was used as a scraper, as well as an old cassava grater. Great care was spent in getting the proper taper, and the balance and resiliency of the bow were tested by frequent flexions. Then the ends were determined, with due regard to symmetry, and the pegs whittled at the head and foot. The next morning was spent in making the groove in the back with a broken piece of mirror glass. Then the bow was smoothed all over with a purumo leaf, which is rough and approximates the action of sand paper. Following this the bow was taken down to the creek and placed in the water, where it was left for three days to be seasoned. On the fourth day it was removed and rubbed all over with aporokune gum, which is said to toughen it as well as improve its appearance. Then it was strung.[1]

The bow string is made of the fibre of the kraua grass, (*Bromelia* sp.) which is specially cultivated in the fields for this purpose. The long semi-stiff leaves are shredded through a loop of string attached to a post of the house, as described by Roth[2]. The fibre is then spun into three-twine string by rolling it on the thigh.

Arrows are of several types, but each consists of the following parts (Plate 3, *b*). The head (piatura) is, in these days, made of an old piece of iron, usually a discarded cutlass filed down to the proper shape, or of wood. The epuru is the small piece of wood into which the base of the head is set; on harpoon types the epuru end is pointed and fits into a socket at the base of the head; it is usually made of wawkonse wood. The epuru is set into the end of the hollow shaft (*mapuru*), which is made from a reed-like plant cultivated in the fields for this purpose and called by the Caribs mapuru epui (*Gynerium saccharoides*). The shaft is usually split in receiving the epuru and must be bound around with fine kraua

[1] Bow, urapa; head, apono; foot, opinyoni natari; bow string, urapa amoti; strengthening string, ahyatumamoti.

[2] Roth, 1924, *An Introductory Study of the Arts, Crafts, and Customs of the Guiana Indians*, p. 114.

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411 string (binding, epu miotopo). For feathering the arrow (puliwa
284 epawriri) the wing feathers of the powis (*Crax sp.*) are used. Two
824 feathers are employed for each arrow, one for each side. The two
[237] feathers are laid on the ground side by side and the spines cut away from the central rib of each feather on the interior side, so that the two "half-feathers" remaining complement each other. The central ribs are not split. The two feathers are then bound on opposite sides of the shaft with their long axes parallel to the long axis of the shaft, so that when viewed broadside both present the same surfaces of the original feathers. Fine kraua twine or cotton yarn is used for binding, cotton being preferable; each feather is bound to the shaft in five places, (feather binding, epawriri miotopo). The knock (yesendano) is made of wawkonse wood and is set into the split end of the shaft which is bound about with cotton thread (knock binding, ityo miotopo).[1]

[381] On those arrows which have removable or harpoon heads, the recovery cord is fastened to the head by kraua binding and a glue made of mani gum (*Moronobea coccinea Aubl.*). The recovery cord is called towoto poyamoti.

411 To straighten the shaft of an arrow, it is held over fire and bent into shape with the hand without the help of other apparatus.

The arrow release is between the thumb and first joint of the first finger (Plate 4, *a*). The arrow shaft is always held on the left side of the bow between the second and third fingers of the left hand.

A bow is between four and six feet long (Plates 4, *b* and 5, *a*), and the arrows are usually of approximately the same length. The feathered part of the shaft is four to five inches long and the head of the arrow ranges between six and twelve inches. Figure 2 shows the more common types of arrow heads.

The aranseta (Fig. 2, *a*) is a plain laurel-leaf point.

411 The rapa (Fig. 2, *b*) is used for hunting hog and is provided with
224 a transverse peg of wood at the base of its leaf-shaped point. This peg serves as a stop so that the arrow immediately comes out after the quarry is hit and is not broken while the hog thrashes about in the underbrush.

The takoshi (Fig. 2, *c*) is provided with one deep barb on one

113 [1] For South American distribution of this method of strengthening the arrow-butt, see Nordenskiöld, 1924, *The Ethnography of South America seen from Mojos in Bolivia.*

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In the field of art the Caribs have achieved only modest results. The simple decorations of household utensils and furniture, personal ornament and decoration have been described elsewhere. A limited amount of sculpture in wild beeswax is performed for amusement. The few examples of this art observed by me were all caricatures, consciously humorous depictions of actual persons or animals, with no religious or magical significance.

Examples of musical composition and songs have been presented earlier in this section. Three general types of musical instruments are in use. The sambura, or drum, has a wooden frame with two heads of skin. Purple heart and silver belly (*Copaifera publiflora* and *Nectandra* sp.) are said to be the best woods for making the frame. A cylindrical section is cut from a tree, the outer bark removed, and the inside hollowed out with knives and chisels until the walls of the frame are about one half inch in thickness. The skin heads are made of akuri skin (*Dasyprocta aguti*) from which the hair has been removed. The original outer surface of the skin is exposed when it is fixed to the drum. The heads are each held in place by a hoop of tough withes bound about with kraua string and mani gum. The two hoops are united by a cross-string of twisted kraua fiber, which is attached in the European manner, and which may be tightened or loosened to tune the drum. Only one end of the drum is struck, and across the other, or silent head, is stretched a thin double thread of kraua, in which is twisted a small stick about the size of a toothpick. This stick, or resounder, lies against the silent skin head, and its position, together with the tautness of the two strings which support it, affect the tone of the instrument.

In use, the drum is usually held under the left arm, against the side of the body, and struck with two sticks. The stick held in the left hand strikes the drumhead near its periphery in short light strokes, while the stick in the right hand strikes the center of the head more vigorously. The most usual rhythm is short (left), long-long-long (right). The drum is provided with a length of kraua string by which it may be slung over the shoulder for carrying.

Roth says that it is probable that "the two-skin drum was introduced through the Arawak and Carib Islanders from North America, after the European invasion. Such an hypothesis would